

TOPICS OF THE THEATRES.

SIGNORA DUSE PAYS TRIBUTE TO JULIA MARLOWE'S ART.

Interesting commentary on "The Cavalier" and its star—Ada Hahn to appear again—Gerry Men After Millionaire.

A stage box at the Criterion Theatre one evening a week or so ago seemed untenanted save at the close of each act, when a woman came to the front, leaned over the rail impulsively, applauded and then kissed to Julia Marlowe. It was Eleanor Duse, giving public testimony to her admiration and affection for the gifted American actress.

The friendship between the women began during Duse's first visit to this country, when she prophesied for the Marlowe a success she has since won. Duse wondered audibly why the American had not acted as she would have.

"You would make a furor in Italy," she said in Germany, too, where Shakespeare is understood and better beloved than in America. Your Juliet would achieve triumph. And in England—there would be no doubt as to your success."

Duse was asked about "The Cavalier." She understood it amazingly well considering her imperfect knowledge of our tongue. Signor Joseph Smith—plain Smith and American at that—her personal representative, translated the subtleties of the story, but when it came to the booby, the cable car, Duse comprehended the entire situation.

"How much better the effect upon the public of a play of this kind than 'Camille,' for instance," she said.

When Bruce Edwards heard this he wanted to ring up Staten Island and announce the glad tidings—perhaps Duse, representing her *Dumefrail* past, might play a Viola Allen part next season! She called "The Cavalier" a "human" which, of course, was sheer politeness, as it is the most inhuman nonsense that ever fell from the pen of a sloopy-weather sentimentalist.

"The Cavalier" symbolizes Americanism to me," remarked Duse to the Mphistophilian Smith—fancy a Smith diabolist—who carefully recalled every word to Miss Marlowe. "It is a little, a little sentimental, a little tragic, a little comic, a little sentimental, and strong and full of life and activity. It is a mélange. Yours is a wonderful national play, and the people of this country can make lots of money and spend it, but—she stopped. Her sensitive lips had formed the word "art" as she gazed approvingly at the American actress.

Duse was thinking of the art in "The Cavalier." Little wonder she sighed. But how gratifying must have been this interview with one of the greatest living actresses! And what a testimony to Julia Marlowe's art, which even that "busy" part as Alan Dale phrases it—in "The Cavalier" can obscure.

That desperate first-nighter and acclaimed conqueror of woes conjugal, Mr. Abraham Hummel, suspended his legal activities the other day to delve into the fascinations of philology. You may remember that we asked in sheer effright the meaning of *Moschell* as applied by a caustic correspondent to the performance of *Shylock* by Herr Bonn at the Irving Place Theatre. Here is Mr. Hummel's answer in full.

Moschell (Yiddish)—Noun, neuter gender. A tale. A funny story. *Moschell*—Noun, neuter gender. One who tells interesting stories, mainly those of a modern nature. *Moschell*—Verb, passive. To interpolate the text.

For all of which interesting information we are deeply grateful to the well-known counsellor.

They have an association of "Independent Players" in Cincinnati, which is producing such dramatic trifles as "A Doll's House," "The Joy of Living," "The Intruder," "The Land of Heart's Desire" (Yeats), "Candida" (George Bernard Shaw), and other modern works. The undertaking is under the management of S. B. Jordan.

We shall soon see Ada Hahn again. She is to follow Miss Marlowe at the Criterion in a new Haddon Chambers piece, named "A Comedy of Manners."

Some noted a supposed likeness of Annie Russell to Mrs. Gilbert the other night at the Garrick. The resemblance is not striking, though if you try hard you may discern it in the third act, wherein Miss Russell appears bewigged and looking twenty years. It is not a becoming costume.

The extraordinary thing about "The Wizard of Oz," at the Majestic, is the number of vicious puns. Never since the memory of man runneth not to the contrary have we heard such a fusillade of bad, far-fetched puns. Through one act a subject is punned over. It is a great strain and relieved only by the immense fun of Montgomery and Stone.

When the Gerry society—dear old Elbridge T's pet invention—visited the Criterion Theatre looking for newly born infants doing gymnastic stunts, a list of the actors and actresses was given to the two officers. After verifying the tally, all but two names were accounted for.

"Where are these two young ones?" The stage manager looked confused.

"To tell the truth," he explained, "Millie James is in her dressing room and—"

"No matter, we must see and judge if she is below the age of accepting a salary."

"But," expostulated the manager.

Just then Miss James tripped by and went out of the stage door.

"That is the little lady," said the stage manager.

That is Miss James, the "Little Princess," gasped the men.

"And if you were long enough Miss Galloway will be down. She is taller than Miss James."

They were not to be. The men fled the theatre. In the dressing room the two young ones had taken Miss James for a two-year-old. So she is in the artistic-sporting sense.

Little Fannie Ward is mending fast at Brighton, England. Mrs. Brown-Potter is being an oddly assorted couple. The latter is giving recitations with much public favor and wears wonderful gowns. A certain white spangled dress with a lace hat—presumably of the lampshade type—has set all Brighton agog.

Mrs. Patrick Campbell will play "Mr. and Mrs. Daventry" on her return to England.

Henri Bataille, who dramatized Tolstoy's "Resurrection," is writing, so the rumor runs, a play for a certain New York manager—a French historical play.

It is not at all surprising that President Roosevelt is to figure in comic opera. The under is to figure in comic opera. The under is to figure in comic opera.

It is rude to leave a theatre in the middle of an act; ruder still to depart as the act ends; but what is a person to do if suburban trains are to be caught? Mr. Willard rewarded a Hartford audience last Saturday, and probably with good cause; yet the offending ones may have had reasons for the hurried exit—a crane in a train car, a desire to escape—though this is hardly

credible in the case of Willard—an oppressed feeling! No, this is a free country. You can't lock the doors of our theatres or opera houses, as in Europe. We have seen much fact displayed and before the eyes of the crusty old dogs guarding the exits at the Bayview and Munich opera houses could be persuaded to open the portals at which they presided. Rather, approve the tardy fold than the early departing.

On Tuesday evening a woman rushed out near the conclusion of Act II, of the "dark" scene during Act II, of "The Little Princess." It is novel, inasmuch as it takes place in full view of the audience. It belongs to the story. We see, unfortunately, stage hands in too many big productions, see them where all should be blank; but in Mrs. Burnett's pretty play the idea of transforming *Sera's* grim, cheerless garret to an abode of luxury and taking the audience into the confidence of the playright's capital and, as far as we remember, quite new. The lascivious who affect the change will be forgiven a mistake in the handling of a single piece of furniture or drapery would result disastrously.

Yesterday along Rump Row—as the historic portion of the Tenderloin is termed—every one was asking the name of the new "tough" girl in "Mr. Blue Beard."

Adelina Patti and "Bob" Grau: "Bob" Grau and Adelina Patti! What a Patti de *foie gras* it will be!

HUNGARIAN VIOLINIST.

Dezso Nemes Makes His First Appearance Here.

Hungary is one of the homes of violinists, and the gypsy influences which operate in that romantic land are good for players on bowed instruments. Other kinds of musicians come thence, but, as Mr. Paderevski tried to illustrate in his "Manru," few of them have the magic of the gypsy fiddle. Dezso Nemes, who made his first appearance last evening at Mendelssohn Hall, may or may not have Romy ancestry, but he is a Hungarian with two dots over his o and a grave accent over his last e. These marks hint at mysteries of pronunciation known only to his compatriots and not to be trifled with in English.

Mr. Nemes elected to appear in a dignified concert, assisted by an orchestra conducted by Hermann Weidner. The violinist's chief numbers were Wieniawski's D minor concerto and the Mendelssohn concerto. He also played three minor solos with piano accompaniment by Mme. Nemes. One of these by Hubay, the formidable title of "Csardasjelenet." It turned out to be a sort of disguised czardas on themes often heard in one of Liszt's piano pieces.

The new player has most of the familiar characteristics of his kind. He has temperance and plays with dash and in certain places with exaggerated sentiment. His technique is bold and assured, but by no means finished. He makes many glaring errors in notation and his style is generally deficient in refinement. He is so much in love with his own art that he communicates a fair percentage of his enthusiasm to the audience, and the result is a far more far more finished artist.

The orchestra under Mr. Weidner played the overture to Mozart's "Le Nozze di Figaro" and two movements from Beethoven's eighth symphony. There was a large audience, and it appeared to be well pleased with the music.

MISS MACARTHY'S CONCERT.

The Irish Violinist Plays at Mendelssohn Hall.

Maud MacCarthy, the young Irish violinist, who made her here some time ago with the Philharmonic Society, gave a concert yesterday afternoon in Mendelssohn Hall. She played with Arthur Whiting Beethoven's C minor sonata, opus No. 2, for piano and violin, and with piano accompaniment by Max Löblich, Saint-Saëns's B minor concerto. She was also down on the programme for the "Airs and Dances" of Wistawski. Mr. Whiting contributed as solo pieces three Brahms numbers.

Nothing was revealed yesterday of a nature to cause regret for the opinions expressed after the first hearing of this young performer. She is agreeable to the eye and she is a pretty good. She is diminutive and of a very small and lady-like kind. It has little beauty of tone, no great certainty of technique, frequent lapses from the path of a generally tentative character. Of brilliancy of variety it is quite innocent.

Miss MacCarthy was heard to better advantage in the Saint-Saëns music, but some of these were not at all clear in tone. Her hearers were very kind and bestowed liberal applause upon her efforts.

WELL, WHO WAS PAUL GROPP?

He Was Well-known in Asheville Before He Came to New York.

Paul Gropp, the mystery man of City Hall, whose death was reported last week, was well known in Asheville, N. C., and the *Citizen* of that city, in its issue of Jan. 20, says of him:

Gropp used to be perhaps the most familiar figure in Asheville. He came here a dozen or more years ago and remained here until he went to New York. He knew everybody and was known by everybody. He was the acquaintance of most of the new comers. It is said that Gropp could make more acquaintances in one day than any other man could in a week. He was a great talker, though with all this was not offensively. He was a man of many names. He was known by many names. He was known by many names.

A gentleman who knew Gropp when he was in Asheville writes to *THE SUN* as follows about him from Detroit:

Paul Gropp may have had more history than you gave in last Saturday's *SUN*. I met him in Asheville six or seven years ago when he was living on the boardwalk. He was a man of many names. He was known by many names. He was known by many names.

Western Union Must Pay for Wire Tapping.

SAN ANTONIO, Tex., Jan. 22.—The Fourth Court of Civil Appeals decided the appeal case of the Western Union Telegraph Company against the United States.

The bank failed in the lower court, the favor of the bank. The lower court, the favor of the bank. The lower court, the favor of the bank.

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NO GRAU OPERA NEXT YEAR

AND THE PROSPECTS SLIGHT FOR ANY OPERA AT ALL.

Maurice Grau Decides on the Advice of His Physicians to Take a Long Rest—He Won't Renew the Lease of the Opera House Till the Year Afterward.

Maurice Grau announced last night in accordance with the decision made public in *THE SUN* on Wednesday that the Maurice Grau Opera Company will not give a season at the Metropolitan next winter. Mr. Grau has taken the advice of his physicians and will rest for a year. Without him, the opera is practically an impossibility. The lease of the theatre to the Maurice Grau Opera Company will begin one year later than was at first contemplated.

This is the decision most agreeable to Mr. Grau's friends who have been urging him to take a rest. The Maurice Grau Opera Company would have given no season this year if it had not been compelled to by the terms of its contract with the Metropolitan Opera and Real Estate Company, which was not willing to release the opera company from its obligations.

Mr. Grau was in consultation on Wednesday with the directors of the opera house. He had a long talk later with his physicians. Dr. Edward G. Janeway and Dr. Charles Phelps. The doctors decided to consult further before giving an opinion and to examine Mr. Grau again. They did this yesterday. Last night Dr. Phelps said that he and Dr. G. Janeway had agreed that Mr. Grau needed a rest.

"There is no doubt," he added, "that Mr. Grau will take our advice as final and will take a vacation until he is rested again."

Mr. Grau has been the director of the opera house for ten years. His managerial career began in 1872 and he has guided to success in their tours here many of the most famous singers and artists who have come from abroad. The French Government has recognized his services to French theatrical and musical art by making him a chevalier in the Legion of Honor.

TENOR GERHAUSER DEPARTS.

He Only Appeared Here Twice and Did Not Shine—Going to Paris to Study.

Emil Gerhäuser, the Wagnerian tenor at the Metropolitan Opera House, sailed yesterday on La Savoie for Paris. Herr Gerhäuser, who is a tenor of importance in Germany, appeared here only twice. On each occasion he sang *Tannhäuser*. Maurice Grau had the right to cancel his contract at the expiration of three weeks after his first appearance, but Mr. Grau did not take advantage of this condition. After his second appearance last Saturday, Herr Gerhäuser asked permission to resign from the company. He said he was going to Paris to study.

Adèle Ritche Going on a Vacation.

Adèle Ritche, who has sung Mrs. Pincapple in "A Chinese Hummel" at the Casino, will sail for England on the *Lancaster* tomorrow. It is said that she has become tired out and will take a month's rest.

ARGENTINA WITHDRAWS

From International Congress—Thanks to Senator Don Scully.

Last Tuesday Señor Alvarez de Toledo of Argentina introduced in the International Customs Congress a resolution committing the congress to the principle that the Monroe Doctrine should have a commercial as well as a political application. The matter was referred to a special committee. That committee was ready to present its report yesterday. It was unfavorable to the resolution. Señor Toledo, who had advance information of the decision of the committee, wished then to withdraw his proposition, and when this course was disallowed by the congress he asked for permission to resign as a member of the congress and left the meeting.

The special committee reported that the exercise of the treaty-making powers of the republics was a matter outside its jurisdiction and that sympathizing with the spirit of the resolution, recommended that it be referred to the respective governments. The whole matter was finally left to the next congress and the congress adjourned.

Before adjournment votes of thanks were passed to the Secretary of the Treasury, to Mayor Low, and also to his country and consideration, to Señor Don Scully, the clerk of New York.

MOVING PLATFORM SUBWAY NOW

Suggested to Connect the Williamsburg and Brooklyn Bridges.

A plan will probably be submitted to the Board of Estimate to-day outlining a new scheme for the relief of the congested traffic conditions at the Manhattan end of the Brooklyn Bridge.

The plan, which, it is understood, has the support of the Bridge Commissioner, calls for the building of a subway from the Manhattan terminal of the Williamsburg bridge to run under Delancey street to Orad street, thence through Orchard to Grand street, and then under Centre street to the Brooklyn Bridge.

Instead of running cars through this subway it is proposed to equip it with a moving platform. A company has been organized to build the moving platform free of cost to the city provided that it is allowed to charge a fare of one cent for each passenger.

Last year a similar proposal to equip the Brooklyn Bridge with a moving platform was received by the city authorities but the offer was not accepted.

BERESFORD OF OLD GUARD BARR.

Lead a Gorgeous Array of Ancients, Honorables, and Fencibles.

The march of the Old Guard ball in the Metropolitan Opera House last night was led by Vice-Admiral Lord Charles Beresford of the British Navy who was escorted by Major S. Ellis Briggs, Commander of the Old Guard. Following them came detachments of the Ancient and Honorable Artillery of Boston, of the Boston National Lancers, the Governor's Foot Guards of New Haven, the Governor's Foot Guards of Hartford, the Providence Light Infantry, a detail of minute men from Washington and columns of G. A. R. officers in full regiments. It was a gorgeous sight.

Condé Ashford Pictures to Be Held.

There is an exhibition at the Toboldt Art Galleries in Liberty street a collection of pictures brought together, it is announced, by the late Condé Ashford.

The pictures, which are to be sold at Zolman Hall on Monday and Tuesday evenings, in the catalogue are the names of Gérôme, Thaulow, Toulmouche, Lamelin, Petitjean, Richaumont, Dubouy, Berne-Bellecour, Conway, Fortuny, Lashby, Johnson, De Haas, Rodolfo, Rico, Frank Russell, Green, Van Marek, Stevens, Lazaros, and Zuber.

There are 101 pictures altogether.

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Florence Stilson, 24 years old, was committed to the Island for three months by Magistrate Mayo in the Yorkville police court yesterday so as to give the Bellevue hospital ambulance a little rest. She shams fits and she has been in Bellevue five times in three weeks.

AMUSEMENTS.

IRVING PLACE THEATRE. BONN.

The Great German Actor, Every Eve. & Sat. Mat. BONNIE EDLES BLUT.

GOULD DINNER MUSICALS.

With Gold Card Cash and Jewel Box Souvenirs and Opera Folks to Sing.

Mr. and Mrs. George Jay Gould gave a dinner musicale last night at their town house in Fifth avenue. The dinner was served at a long table extending the length of the drawing room and the adjoining dining room, and a horse shoe table in the dining room at the head of which Mrs. Gould sat.

Everything at the dinner was in white and gold. The glasses used were embossed with gold. Through the rooms were quantities of the choicest orchids and on the table was a long bed of orchids. In the corners of the salon were tall trees made of orchids.

Before each place at table was a white satin programme of the musicale, printed in red. At the women's places were gold jewel boxes about eight inches long, lined with white watered silk. At the men's places were gold card cases.

After dinner the guests went up stairs to the large salon on the second floor. The music of the drawing room floor was cleared for the musicale. Kocian, the violinist, played and M. Gilbert and Mme. Kocian sang in the list of one hundred dinner guests were:

Countess de Boni Castellane, Mr. and Mrs. William A. Duer, Miss Durr, Mr. and Mrs. Drexel, Mr. and Mrs. George B. de Forest, Countess Fabbricotti, Mrs. Stuyvesant Fish, Mr. and Mrs. Charles Dana Gibson, Mr. and Mrs. Edwin Gould, James H. H. Kane, Mr. and Mrs. Oliver Harriman, Jr., Mr. and Mrs. H. H. H. Kane, Mr. and Mrs. George Kingdon, Mr. and Mrs. Charles B. Alexander, Mr. and Mrs. John D. Rockefeller, Mr. and Mrs. Townsend Burden, Mr. and Mrs. O. H. P. Belmont, Mr. Blagden, Miss Brice, Arthur Brisbane, Mr. and Mrs. Henry Clegg.

MEMORIALS FOR MRS. PALMER.

Committee Asks for an Educational Fund of \$425,000 for Various Objects.

Boston, Jan. 22.—In a circular signed by Dr. Charles W. Eliot, W. Murray Crane, Pauline A. Shaw, William J. Tucker and Richard W. Glaser there is outlined a plan to raise the sum of \$425,000 to be devoted to educational endowments, as memorials to the late Alice Freeman Palmer.

The committee suggests the following uses for the money:

An endowment for the presidency of Wellesley College, \$100,000; the enlargement of the Alice Freeman Palmer school of ship at Wellesley, now \$5,000, \$20,000; for fellowship fund to be administered by the Association of Collegiate Alumnae \$30,000; twelve scholarships of \$5,000 each in as many institutions, partly separate colleges for women, partly co-educational institutions, \$72,000; a professorship at Wellesley of social science and home economics, \$5,000; a home at Radcliffe college, for supporting instruction in education \$50,000; table, after dinner, while coffee was served in the adjoining banquet hall the tables were cleared for the dance.

Alexander M. Hadden led the cotillon, dancing with Miss Christine Kean Roosevelt. The favors included fans, wands and horns with roses attached, and pink tarleton scarves were used with one figure.

DINNER DANCE IN SOCIETY.

More Than One Hundred Couples Dine and Foot It Merrily at Belmonts.

The first of the Thursday evening dinner dances was given last night at Belmonts. There were 250 or more persons present. Thirty patronesses gave these dinner dances. Last night Mrs. de Poyster, Mrs. W. Emory Roosevelt, Mrs. Dallas Bache Pratt and Mrs. Woodbury G. Langdon received.

Dinner was served in the big ball room. Each of the patronesses had invited eight guests, and as well as a political application, the matter was referred to a special committee. That committee was ready to present its report yesterday. It was unfavorable to the resolution. Señor Toledo, who had advance information of the decision of the committee, wished then to withdraw his proposition, and when this course was disallowed by the congress he asked for permission to resign as a member of the congress and left the meeting.

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PUBLICATIONS.

"GERMANY"

Speaker Henderson, during a visit in Berlin, said to Wolf von Schierbrand, then chief correspondent there of the Associated Press, "Berlin, from an American, is the most delicate ground to tread."

For seven consecutive years Mr. von Schierbrand trod this "delicate ground," thoroughly familiarizing himself during this time with every phase of public and private life in the young and ambitious Empire. He shrewdly observed the rapid commercial and naval expansion of the Empire, gaining a complete insight into this remarkable phenomenon.

The kaleidoscopic and brilliant picture he now has drawn in his book, "Germany: the Welding of a World Power," is unique and comprehensive and true to life. The book reads like a series of instantaneous mental photographs, with the actors in it moving and speaking. No intelligent American can afford to go without this book which is the first complete and truth-telling portrayal of the Germany of today. But it is more than that; it is an absorbingly interesting and captivating book, one which, once taken up, one finds it hard to put down again without finishing. The book comprises 25 chapters.

Here are passages taken at random from the mass of testimony given by the American press as to the worth of "Germany":

N. Y. Sun: "Every chapter of this book ought to be read."

Philadelphia Inquirer: "Undoubtedly one of the most important books of the year."

N. Y. Herald: "Most interesting and instructive."

Cleveland Plain Dealer: "Full of valuable information very timely at this moment."

Chicago Evening Post: "A less pretentious but far more informing, valuable, and intelligent work on modern Germany."

San Francisco Chronicle: "A better insight into the social and political conditions than any other author we know of."

N. Y. American and Journal: "A capital book, painstaking, intelligent, sincere, and eminently readable."

Brooklyn Eagle: "One of the few modern historical monographs of real importance."

St. Louis Westfall Post: "Clear picture of existing conditions."

N. Y. Staats Zeitung: "Most comprehensive and fascinating book."

N. Y. Public Opinion: "Best view of the present state of Germany yet appeared."

Chicago Western: "Among the really important books of the year none deserves to be taken higher rank."

"GERMANY"

\$2.40 net. Postage 20c.

DOUBLEDAY, PAGE & CO.

NEW YORK.

AMUSEMENTS.

TO INSURE PROPER CLASSIFICATION IN THE SUNDAY SIX, ADVERTISEMENTS MUST BE HANDLED IN NOT LATER THAN 6 P. M. SATURDAY.

ACADEMY OF MUSIC.

LAST 2 DAYS

The Ninety and Nine.

BROADWAY.

SILVER SLIPPER

SULTAN SULTU

DAVID BISPHAM

SONG RECITAL